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OTTO HEGNER, on this occasion, besides pianoforte solos, will PLAY, accompanied by orchestra, Beethoven's Concerto No. 1 in C, and Mendelssohn's Capriccio in B minor.

OTTO HEGNER'S PROGRAMME, ST. JAMES'S HALL, MONDAY AFTERNOON NEXT, at three: Overture, "Nozze de Figaro" (Mozart); Concerto for pianoforte and orchestra, No. 1 in C (Beethoven); Symphony in B minor (unfinished) (Schubert); Etude A flat, Valse A flat (Chopin), Otto Hegner; Gavotte, "Yellow Jasmine," (F. H. Cowen); Capriccio, pianoforte, in B minor (Mendelssohn), Otto Hegner.—Tickets, 7s. 6d., 3s., and 1s., at Chappell & Co.'s, New Bond Street, and Austin's Office, St. James's Hall.

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Facts and Comments.

The Festival performances at Bayreuth commence with "Parsifal" on Sunday, July 22. "Parsifal" will be repeated every following Wednesday and Sunday (July 25, 29, August 1, 5, 8, 12, 15 and 19), the 19th August being the last day of the Festival. The first performance of "Die Meistersinger von Nürnberg" takes place on Monday, July 23, and will be repeated every Thursday and Monday (July 26, 30, August 2, 6, 9, 13, 16) during the four weeks. Seats may be booked at Messrs. Chappell's, Bond Street.

The new symphony by Mr. L. Zavertal, to which we referred recently, will be performed for the first time in London at the Princes' Hall, on the afternoon of April 30th.

It has been decided to close the Macfarren Scholarship Fund on May 19th, by which time it is anticipated that the subscription list will amount to about £1,400. As soon as it is known what is the actual amount which will be available, the general committee, which includes over 200 names of prominent musicians, will be convened in order to determine the conditions of the Scholarship.

The Royal Academy of Music competition for the Llewellyn Thomas gold medal took place on Saturday. The examiners were Messrs. Henry Guy Vernon Rigby and John Bridson (chairman). There were 18 candidates, and the prize was awarded to Kate Norman. The competition for the Evill prize also took place. There were four candidates, and the prize was awarded to William E. Helliwell. The Santley Prize was also competed for. There were two candidates, and the prize was awarded to Arthur Godfrey. On Monday the competition for the Lady Goldsmid Scholarship was held. The examiners were Messrs. Oscar Beringer, Walter Macfarren, A. S. Schloesser, F. Westlake, and A. C. Mackenzie (chairman). There were 29 candidates. The Scholarship was awarded to Catherine Rodbard. The competition for the Sterndale Bennett Scholarship also took place, the examiners being Messrs. Oscar Beringer, F. B. Jewson, Walter Macfarren, A. Schloesser, and A. C. Mackenzie (chairman). There were four candidates, and the scholarship was awarded to Cuthbert Num.

A monthly meeting of the Cremona Society was held at the Rooms of the Royal Society of Musicians, No. 12, Lisle-street, Leicester-square, on the evening of April 24th, when a paper on the new instrument, the clavicharp, was read by Mr. W. H. Cummings. The President (Mr. E. J. Payne) was in the chair.

In the somewhat sensational case, Bruce v. Musgrave, which had been adjourned for the attendance of the defendant, a member of the firm of Williamson, Garner, and Musgrave, and residing in Australia, an application was made, last week, to the Judge of the Westminster County Court to allow the hearing to stand over for two months to enable the defendant to communicate with his legal advisers. The application was granted, being unopposed by the plaintiff, who was represented by Mr. Austin Metcalfe, Q.C., instructed by Mr. J. Algernon Latham.

The Theatre Royal at Grantham has been totally destroyed by fire. The building was locked up in safety on Saturday evening, preparations having then been in progress for a great meeting of the Salvation Army to be held therein the following day, on the occasion of a visit from Mrs. Bramwell Booth. Between two and three o'clock on Sunday morning a policeman on duty in the neighbourhood raised an alarm of fire, whereupon the Volunteer Fire Brigade promptly turned out and were soon joined in their efforts by a private brigade from the works of Messrs. Hornsby, at Spittlegate, whose engine was manned by employés of the firm. Within twenty minutes of the first alarm, however, the roof of the building fell in with a crash, sending into the sky showers of sparks, which were driven in all directions by a strong wind which blew. It at once became evident that it was impossible to save the building, and the brigades successfully turned their attention towards saving the adjoining dwelling-houses. The damage is estimated at £5,000, the loss being partly covered by insurance in the Phoenix Fire Office.

The committee of the Birmingham Festival, in view of the disappointment caused them by Dvorak, and of other similar mishaps, again applied to Mr. Mackenzie, who has promised to come to the rescue with a choral setting of Burns's "Cottar's Saturday night."

Mr. Goring Thomas's opera, "Nadeshda," has been accepted by Mr. Hofmann, the manager of the Cologne Opera House, and will be performed there in the course of next autumn.

Madame Sofie Menter is to be the pianist at the Philharmonic Concert, 17th May, shortly after which she will give two pianoforte recitals.

Mr. G. H. Wilson writes in the "Boston Traveller" of the performance at a Symphony Concert of Saint-Saëns's Concerto in G minor:—"Mr. Alfred Hollins, of the Royal College for the Blind, London, played the pianoforte part of the concerto, having learned it at the suggestion of Mr. Gericke, we are told. At no point in the interpretation was the player's lack of sight apparent; it was honest and correct pianoforte playing. We thought after the first movement that Mr. Hollins had acquired power somewhat at the sacrifice of delicacy, but the performance of the allegro had so much elasticity and sparkle that we finally concluded he had made an advance without any corresponding loss. The style in which the brilliant finale was played would have been creditable in any of the very first artists. Mr. Hollins's achievements in his profession against apparently impossible odds are wonderful. His success with his audience was instant and gratifying, two hearty recalls being given him."

Other interesting features of the programme were Goldmark's 2nd Symphony in E flat, and F. Korbay's "Nuptiale," the work of a New York professor—a pleasant bit of festival music. Boston is to hear Verdi's "Otello" on the 30th.

Mr. Wilson points out that the recent performance in the Metropolitan Opera House, New York, of Schumann's "Manfred" was not, as stated in the MUSICAL WORLD, the first given in America. "The Cecilia Club gave it in its integrity in Boston in 1880, and we are not sure that this was the first time Boston heard it."

The "American Art Journal" thinks that a certain singer who took part in a Boston performance (long ago) of "Judas Maccabæus," "must have been an Englishwoman, for it is noted down that she sang 'hile' for 'hail.'" We rather think the lady must have been a German thinking of the "Heil" of the Fatherland.

The announcement of the impending production at the Grand Opéra of Saint-Saëns's "Henry VIII." has been hailed with satisfaction by a large number of Parisian opera-goers, who have had good warrant for their complaint of the tardy encouragement to important works of modern composers by the directors of what ought to be in reality as well as in name, their representative lyric theatre. The unavoidable absence of the author, now deep in composition in Algiers, will naturally add to the difficulty of attaining an adequate interpretation of this interesting work.

When after a period of remissness a step is at last made in the right direction, the opportunity is often seized for opening grievances afresh, and mingling with words of congratulation upon the new departure, a note of complaint and demands for still further evidences of intended reform. Thus M. M. Ritt and Gailhard are now called to task for not also giving "Sigurd," and some remarks in this connection of "Le

Ménestrel" are singularly in accord with what our correspondent, "Classicus," writes on the subject of subventions in his letter inserted to-day. "The money of the State," says our contemporary, "is not contributed with the sole intention of filling the directors' pockets. Its object is also to enable them to further the higher interests of art."

The death is announced of M. Théophile Semet, the well-known composer. He was a pupil of Halévy, at the Paris Conservatoire, and during his pupillage supported himself by playing the kettle-drums in the orchestra of the Grand Opéra. The titles of his most important operas are: "Les Nuits d'Espagne," "La Demoiselle d'Honneur," "Gil Blas," "Ondine," and "La Petite Fadette."

Madame de Pachmann will shortly give some pianoforte recitals at Salle Erard.

A selection of Glinka's works was performed at the Trocadéro, by the Russian Imperial Musical Society on the 20th.

A grand performance of Gounod's "Mors et Vita," was given at the Trocadéro on the 25th, under the composer's direction.

Following the example of Mr. Carl Rosa, M. Paravey, the manager of the Opéra Comique, has turned himself into a limited liability company, or, as they say in France, "Une société en nom collectif," which is going to work the state-subsidiated theatre with a capital of 300,000 francs.

The offer of a Professorship at the Imperial Conservatoire, St. Petersburg, has, it is said, been offered to Madame Carlotta Patti, who, however, prefers the attractions of Paris to those of the more northern capital.

Mdlle. Sigrid Arnoldson has gone to Rome and conquered, and from there she will proceed to La Haye for appearances in "Mignon" and "Lakmé," returning to London in time for the Covent Garden season.

An excellent performance of Verdi's "Othello" has been given at Cologne. Zöllner's "Faust" has scored a success at Bonn.

Some first-rate artists are engaged for the three days' Music Festival of Aix la Chapelle. Frau Moran-Olten, Fräulein Hermine Spiess, Herr Max Mikorey, and Herr Carl Peron, will be the vocalists, and the co-operation of Herren Joachim and Hausmann is secured for instrumental solos. Hans Richter will conduct. The preliminary rehearsals are being held under Herr Schwickerath.

Madame Adelina Patti appears to have commenced a right royal progress through the Southern States of America. At her first performance in Buenos Ayres the theatre was crowded to overflowing, and the receipts netted 22,000 dollars.

Ernest Van Dyck, who sang in "Lohengrin," at the Eden theatre, will undertake the part of Walther in "Die Meistersinger" at the forthcoming Bayreuth festival, and his time for the next five years will be filled up by an engagement he lately signed at the Imperial Opera, Vienna, where he is to appear in operas of Gluck, Weber, and Wagner. The trial which resulted in this engagement took place before a formidable array of judges, including Hans Richter, conductor; Jahn, director; and Prince Hohenlohe, intendant of the theatre.

THE TREASURES OF AN OLD CHEST.

The Vienna "Neue Freie Presse" relates that a journalist of that city recently purchased an old chest, and having removed that venerable object to his "cinquième" (for journalists in Vienna live "au cinquième," provided there is no "sixième") was surprised and delighted to find in one of the drawers a bundle of musty old manuscripts, which turned out to be letters dated from 1836 to about 1846, written partly in French but mostly in Italian, and nearly all of them addressed "Al pregatissimo Signor Carlo Balocchino," Lessee and Impresario of the Imperial Opera, by such historic notables as Rossini, Donizetti, Meyerbeer, Persiani, Rubini, Donzelli, Ronconi, Taglioni, Fanny Elssler, and others. Although of a business character almost throughout, these letters, apart from their autographic value, afford many glimpses of the operatic conditions of that period which are not without general interest. Such are the terms granted to the famous Italian composers of the day. Bellini died in 1835, and nothing could induce Rossini, the idol of the Italian party (for to the credit of the Viennese it must be remembered that a large section of the musical public of the Kaiserstadt remained true to the standard of German music, and that the worship of Italian singing in that city never reached that paroxysm of fever heat which it attained in Paris, London, and St. Petersburg), at the early age of 41 to write another note for the stage. Consequently, Donizetti, had to do duty as the chief and almost sole manufacturer and purveyor of operatic novelty. Thus, in 1842, he wrote at and for Vienna, three operas, the price for an opera buffa in 1837 being 4,000 francs, which rose to 5,000, 12,000, and 16,000 francs later on, besides board and lodging, and going shares with the impresario in the sale of the scores, to say nothing of some presents, such as a diamond pin costing 275 florins, or about £27, in the case of "Dom Sebastian," thrown in by way of *bonne bouche*. These terms, although simply ridiculous as compared to the emoluments secured by prominent living composers, were far in excess of those paid to Rossini, who received next to nothing for his "Barbiere," 1,500 francs and free board for his "Cenerentola," and 1,000 ducats or about £200 (the maximum ever paid to young Rossini) for his "Otello." In wholesale "writing against time," even Rossini, who composed six operas in 1812, four in 1816, including "Il Barbiere" and "Otello"; four in 1818; four in 1819, and from two to three in each of the intervening years, was scarcely a match for the younger composer, who wrote six operas in 1829, three in 1833, four in 1834, five in 1836, and never less than two to three per annum after 1818, ending his career in a madhouse, which, by the way, may serve as a warning to some over-prolific musical men of genius of the present day. It may be noted, however, that, technically speaking, there are probably more notes in one act of the "Nibelungen" than in a whole opera of Italian manufacture, and that the writer was assured that Donizetti used occasionally to refer the copyist of a new opera to number so and so of one of his previous works for the orchestral accompaniments.

That executive had the better of creative talent or genius, and that an established reputation was everything (as it is now, and probably ever will be), may be taken for granted. Thus the pay to the beginner Rubini was about £10 per month, to be increased to about £3,000 for the following season, when his fame had begun to spread. According to a letter from Signora Rubini, Madame Garcia-Viardot received, at St. Petersburg 50,000 roubles for a few months, in addition to 12,000 roubles, for her benefit, and numerous valuable presents. Rubini himself earned about £2,500 at one concert in the Russian capital, and from £8,000 to £9,000 season after season in London, besides his engagement for the early *stagione* at Vienna, for the comparatively small sum of about £600 for the first year (1841), about £800 and £1,000 for the two following seasons, besides travelling and hotel expenses paid, and the engagement of the famous tenor's wife, whom nobody cared to hear, just as the operatic scores ("Il Fantasma," &c.) by Signora Persiani's husband had as a *sine qua non* to be taken for performance along with the great prima donna herself, by the reluctant but helpless impresario. Dancers were even more exacting than singers. Thus the celebrated Maria Taglioni received

(April, 1839) for each of ten representations, about £80—with an increase to £90 and £100—in the two succeeding years, and two stalls for each performance, with a box on off nights; the artist choosing her own ballets, and the exact time for her own *pas*, as well as her male and female associates. Besides this, various sums, ranging from about £65 to £240, had to be paid to Taglioni *père*, a fertile choreographer for a new ballet with each contract; emergencies of *force majeure*, such as war, fire, public mourning, etc., to remain without effect, the salary being due, *quand même!* Little wonder that the Neapolitan Impresario, Salvatore Taglioni (a younger brother of Maria's father) gives vent to his feelings in one of these letters respecting the *spaventevoli, spaventevolissime inchieste degli artisti*. Yet Balocchino signed Maria's contract with alacrity for London, paying £150 per night and more. That other terpsichorean luminary, Fanny Elssler (whose style of handwriting, by the way, like that of Maria Taglioni's, seems to have been as light and airy as the movements of her fantastic toes) on the other hand, received generally only about £60 for each performance, her sudden demand for about £200 (autumn, 1843) per night having been politely declined by the startled Signor Balocchino. This manager seems to have enjoyed an enviable reputation for good faith and solvency, for in a slip included in those papers he begs Fräulein Elssler to withdraw a sum of about £360, which had been held in readiness for some time, "as he dislikes being indebted to his artists in money matters!" That even those *spaventevolissime inchieste* were, however, as nothing compared to the enormous sums extorted by modern vocalists need not be mentioned, and a proof of the hard work done by some of the great artists of bygone days may be gathered from a letter from the last-named *entrepreneur* to Rossini at Bologna (1844): "To give you an idea of the overwhelming amount of labour got through by Tadolini, you should know that she sang yesterday for the first time in Verdi's 'Ernani,' which had a great success, and that she has next month not only to study the five new operas, but must at the same time sing five times each week in very exacting rôles." The exuberance of praise bestowed upon Maria Taglioni, in a cutting from the English journal *John Bull*, dated 1839, and found amongst those letters, equals and perhaps surpasses anything that can be quoted in this sense, even from modern Americanism: "Taglioni dances Shakespeare for the English, as Elssler dances Goethe for the Germans. Who has not seen Taglioni does not know what life is. To see Taglioni and live! . . . The spectator, if young, must go raving mad, or he is unworthy of the name of man. The old . . . but in seeing Taglioni there is no such thing as being old," etc. A strange contrast to the boundless enthusiasm inspired by these artists, is the matter of fact style already referred to, which characterises their own style of correspondence, placing Art (with the solitary exception of a letter by Signora Persiani in reference to Rubini's and Tamburini's vocal triumphs at St. Petersburg) on the level of a pure "métier" of the most prosaically commercial description, and not containing one single expression of sympathy with the great patriotic movement which, with the watchword "Italia una," absorbed the minds and souls of their oppressed countrymen, at that time "Ubi bene," that is, where money flows most freely, "ibi patria," seems to have been their motto. *Apropos* of the Italian Revolution (1848), an extraordinary mishap which befell the above-named Impresario, Salvatore Taglioni, may here be mentioned. Being, through a somewhat awkward *quid pro quo*, taken prisoner, the luckless Neapolitan was, by the uncompromising soldiery, not only sentenced to death, but actually executed along with a number of other unfortunate victims. At the moment when the corpses were being thrown into the sea, a workman at the arsenal, and ex-super of the Naples Opera, "San Carlo," chanced to identify what he thought was the dead body of his late director, pierced by twelve balls, none of which had, however, caused a mortal wound. He was restored to consciousness and lived for twenty years afterwards the happy life of an operatic manager.

Another feature of interest in connection with these artists is the variety both of time and circumstances which marked the retirement of some of them from their public career. Thus Maria Taglioni took leave of the footlights in full possession of her elastic powers in 1847, and died the wealthy possessor of

numerous Venetian palaces, 80 years of age, in 1884. Pasta, on the other hand, having lost the whole of her fortune through the failure of the Vienna banker, Geymüller, had to return to the boards at a comparatively advanced period of life. The spendthrift, Giorgio Ronconi, perhaps the best Figaro produced by Italy, had to remain in harness to a ripe old age, whereas Rubini left a fortune of four to five million francs. As one of the most notable rentrées in operatic history may here be mentioned the promised re-appearance at our Italian Opera during the coming season of the German basso, Karl Formes, aged 72, whom the writer heard in his prime at the Opera in 1848, and frequently met as Captain of the Students' Corps and Commander of a Barricade, during that year of revolution in the Austrian capital.

J. B. K.

COPYRIGHT (MUSICAL COMPOSITIONS) BILL.

The Earl of Onslow, in moving the second reading of this Bill in the House of Lords on Tuesday, said that it was not a Government measure, being introduced into the other House of Parliament by a private member. The Attorney-General, however, made some modifications in it and accepted it, and for that reason he was intrusted with the charge of it in their lordships' House. It was a very short Bill, and was intended to remove what was now a very great abuse. Under the existing law of copyright the person owning the copyright of any musical composition might sue for the performance of it without his leave and permission, and was entitled to obtain a *minimum* penalty of 40s. and costs. That had been found to operate very harshly, more particularly in respect of copyright obtained under an old Act of Parliament. It was customary in former days to divorce the copyright of the piece and the right of performing the piece, the consequence of which had been that where a person had parted with the copyright of his piece he still retained the right of performing it. This right he might sell, and the purchaser might sue all over the country and obtain large costs, with 40s. damages at least, from any person performing the piece. He was informed that costs had been obtained not only against the persons who sang the song, but against the person who played the piano and the person who got up the concert. In one instance a penalty had been exacted from a child of 13, who had sung at a concert given in aid of a charity, and all the proceeds of the concert were absorbed in the costs of the prosecution. The Bill provided that in future the amount of damages to be awarded in respect of each unauthorised representation should be such a sum as the court or judge might award, and the second clause left the costs of the action or proceedings in the absolute discretion of the judge. The result would be to meet the justice of every case, and to prevent what had hitherto amounted to a gross system of blackmailing. The subject was dealt with by the Royal Commission on Copyright which sat in 1878, which recommended that the owner of the composition should only be entitled to recover damages or compensation according to the damage sustained, and that there should be no *minimum* penalty for an unauthorised performance. It was that recommendation which the Bill now sought to carry into effect.

Lord Bramwell moved that the Bill be read a second time that day six months. He said that the object of the Bill was to confiscate certain rights which certain people now possessed. At the present time a man might compose a song and might retain the right of publishing it or he might part with it, but in addition to that he had the exclusive right of representation, and anyone who represented or sang the song without the permission of the owner was liable to pay the owner a *minimum* amount of £2 for damages. Whoever had composed the song and retained the exclusive right of representation, and whoever purchased that exclusive right, could proceed against any one who infringed it to recover the liquidated sum of £2 at least and any further damages he could prove. In this Bill this £2 was called a penalty, but it was not. That was proved by the case of "Fitzball v. Brook" (6 Q.B., p. 873). It was incorrect to say that it was a penalty. It was a stipulated debt which the owner of the right could recover from anybody who sang a song without his licence. If their lordships would look at the Statute-book they would not find a word about a penalty mentioned in it. The case

stood thus. Every man who had the right of representation, either because he had composed a song or purchased the right from the composer, was entitled to recover £2 every time the song was sung without his consent. Why should this right be taken from him? If this Bill were only prospective the case might perhaps be different, but it was applicable to existing rights. He submitted that those rights ought not to be taken away, and that the Bill would establish a mischievous precedent. The Bill was wrong in taking away from people a right which they at present possessed and for which they had paid money. With regard to the cost of these proceedings, he should say that they ought to be like the costs of all other proceedings, and therefore it would be as well that some such provision as that contained in section 2 of the Bill should exist. Again, the Bill provided that the proprietor of a place of entertainment should not be liable for the singing of a song unless it could be shown that he had wilfully caused it to be sung. He thought that was a very reasonable proposition, and, indeed, he doubted whether the Courts had not sometimes said that people were liable who ought not to have been made liable.

The Earl of Selborne thought the noble and learned lord had rather argued against his own motion, inasmuch as he admitted that two out of the four clauses in the Bill were very good clauses indeed.

Lord Herschell pointed out that the changes embodied in the Bill were recommended by persons who had not the reputation of disregarding rights of property. Among the members of the Royal Commission appointed to consider the subject were the Duke of Rutland, the Earl of Devon, the present Secretary of State for the Colonies, and other highly-respectable persons, who certainly were not disposed to interfere with rights of property. He supported the provisions in this Bill, inasmuch as he was himself on the Commission which recommended the change in the law.

The Lord Chancellor confessed that this was a matter in regard to which there was a divided opinion. It was not necessary for the Legislature absolutely to fix what the damages ought to be; the existence of a right to these damages ought to be treated as property. The product of a man's brain ought to be protected as much as any other kind of property. If without some such provisions as were contained in the Bill a man were to bring his action, it would be argued that it was idle to suppose that any damages had been suffered from the singing of a particular song on a particular occasion. In most cases it would be true. (Laughter.) But it would be a different thing to say that this property should be left without any protection at all.

Lord Knutsford did not care whether it was called penalty or damages, but the Bill left it to the County Court Judge to decide what compensation should be given to the composer. Before the Commission Sir Arthur Sullivan and other composers were unanimous that the existing Act required amendment, and Sir Arthur Sullivan and persons representing Messrs. Boosey thought that the highest damages might be assessed at 6d., and it was even suggested that the amount should be fixed at 6d. If the noble and learned lord opposite had taken the trouble to read the evidence given before the Commission he would have seen that his client was a Mr. Wall (laughter), who called himself "The Authors' and Composers' Copyright and Dramatic Office." (Laughter.) This gentleman had three clients, and his plan was to watch the occasions on which these songs were sung, and then to pounce down on the giver of the entertainment or proprietor of the hall where the song was sung. It was very desirable that the depredations of this musical hawk should be stopped. (Hear, hear.)

The amendment was negatived, and the Bill was read a second time.

PAGANINI'S VIOLIN.

From the *Pall Mall Gazette*.

It is now exactly fifty years since Camillo Sivori finished his studies in musical composition under Giovanni Serra, and began, as a violinist, that distinguished career which has continued to the present day. Probably for some reason such as that the municipal authorities of Genoa have, for at least the second time, permitted the tones of Paganini's favourite violin to respond to the touch of his favourite pupil. There is a kind

of sentimental fitness in choosing the occasion of this renowned modern player's professional jubilee as a suitable one for listening to the long-silent voice of his master's fiddle, for the influence of the dead Genoese was exerted very early on the living one, seeing that Camillo Sivori narrowly escaped—only by about half an hour, in fact—being born in a box of the theatre Sant' Agostino, in Genoa, while Paganini was playing one of his marvellous solos on this very violin. It is an instrument which was presented by a French gentleman named Livron to the great virtuoso somewhere between 1801 and 1804, on an occasion when he was to perform at Leghorn, and had gambled away, not only his money and trinkets, but also the violin which he used then. In his difficulty he applied to this amateur, who was known to possess a fine "Guarnerius," for the loan of his instrument, and after the enthusiastic owner heard him play upon it he declined to take it back, saying that he could not dream of "profaning the strings which Paganini's fingers had touched." The value of the instrument then was probably only some twenty or thirty pounds—if even so much—because it was comparatively new, and its maker not so widely celebrated as he is now. But Paganini would appreciate the worth of the gift by another standard, for he of all men then living knew the enormous value to a violinist of its sonorous quality of tone.

This same violin became the means of saving the gifted musician from the degrading fascinations of the gaming table, and to his dying day he naturally retained a lively recollection of the circumstance. A certain exalted personage who was exceedingly anxious to possess it, after pressing Paganini to fix a price, offered him one day 2,000 francs if he would relinquish it. It so happened that on that very day its owner was greatly embarrassed for money to pay a debt incurred at play on the previous evening. He had only thirty francs in his possession, and he nearly yielded. He did not consent, however, but determined once more to try his luck with the small sum left. He sat down that evening and his thirty francs speedily fell to three, when, as suddenly, the chance came, and his half-crown became about six pounds. The gain was a trifling one in the matter of coin, but along with it came the greater gain of a permanent distaste for gambling. One can estimate to a certain extent the degree of his attachment to this violin when it is remembered that although he had just been offered £80 for it, he himself admitted that his little stroke of luck at play saved it, and set him on his legs again. It will undoubtedly be for ever associated with the reformation which his love for it effected in his own habits. In relating this incident to one of his early biographers, he said, "From that moment, in the conviction that a gambler is universally despised, I abandoned for ever the fatal passion." And throughout the rest of his life his "Cannon," as he used to call it, remained his constant companion, and he bequeathed it to the city of Genoa. He must have loved it not merely because it was a violin, but because it was that violin. He frequently purchased other violins, and was always on the look-out for good examples by the greatest of all makers, the celebrated Stradivari. Some of these he sold or exchanged, and some of them he kept, but he never lost sight of his "Joseph del Jesu." It went with him wherever he went, and its condition became as momentous to him as that of his own health. Like himself, however, it had its fits of indisposition, and on one exceptional occasion, when it appeared suddenly to lose all its quality, he consulted the French violin maker and repairer, G. B. Vuillaume, who was then known as the most skilful man in Europe in the matter of fiddles. When this expert saw it, he convinced Paganini that it was necessary to open it in order to get at the defect, but the latter insisted that it should be done in his own apartments and in his own presence. On the following day Vuillaume brought his implements, and while taking off the upper table he observed the effect on the artist, who was sitting on a chair and holding his knees tightly. Vuillaume related that on the first crack sounding when he inserted the thin knife between the ribs and top, the virtuoso started in his chair as if the blade had been buried in his own bosom. There is probably no colouring whatever in this description, for his subsequent conduct shows that his gratitude to Vuillaume was clearly emotional, when that gentleman, after taking the violin

to his workshop, restored it in perfect order. For repairing the instrument Vuillaume received from Paganini a beautiful gold box set with precious stones, and was informed that it was exactly the same as one which he meant to give to the physician of his body, and indicated that his thankfulness to the doctor of his fiddle was of equal degree. This box was valued by an eminent Paris jeweller at £70, being probably ten times the original sum paid to Joseph Guarnerius, called Del Jesu, for the fiddle when it was brand new. A magnificent sum, truly, for repairing a fiddle.

But the clever French maker had also, unknown to Paganini, taken all the dimensions of the instrument when he had it in his workshop. Every point of its detail was studied, every gradation of its varnish noted, and all indications of wear and tear carefully treasured up, and shortly after the return of the original instrument Vuillaume again appeared before Paganini, and showed him the fac-simile of his great violin. With a thoughtful look on his face, the astonished man muttered, "This is marvellous!" and immediately asked Vuillaume to sell it to him, to which the latter consented. The copy remained with Paganini till his death, when it transpired that he had bequeathed it to Camillo Sivori, who played upon it ever after. The date on the ticket of the original violin is 1743. On the last occasion, if we are not mistaken, Sivori alone played on it, but this time Signor Leandro Campanari, director of the Milanese Quartet, has also been granted this distinction. Of course they played on it some of Paganini's compositions, and it would not be surprising if these consisted in part of some selections from the six sonatas which the great Genoese composed for the little Genoese, when he first took him in hand. It seems probable that the violin will be exhibited at the coming Musical Exhibition at Bologna, and, if the dates will not clash, some of the influential Italian gentlemen resident in London might induce its custodians to lend it for the Italian Exhibition here. In no part of the world was that violin heard to greater profit on behalf of its owner than in the British Isles. It was here that its wonderful quality under the sway of his magical power earned for him the great bulk of his fortune, and there are thousands of people in this country who would be much gratified to see it, simply because it is reckoned to be one of the finest that Joseph Guarnerius ever made.

MR. COWEN'S "SONG OF THANKSGIVING."

We have just received the vocal score of Mr. F. H. Cowen's "Song of Thanksgiving" (published by Novello, Ewer, and Co.), which will be sung at the opening of the Melbourne Centennial Exhibition of this year. Written for a special occasion, and necessarily short, the three numbers it contains successfully reflect the spirit of religious thankfulness pervading the scriptural texts the composer has selected for his purpose. Of such character is the bright opening chorus in the key of G, "O give thanks unto the Lord," followed, after a short modulation, by a chorus for voices alone in B flat major, "Except the Lord build the house" — a melodious number, and sure to prove a favourite; and the return to the original key being signalled by a triumphant chorus "We Thy people," by which the work is brought to a spirited and appropriate close. This choral song is written throughout in a style worthy of the eminent musician who has crossed the seas for the purpose, among other things, of giving our Antipodes an idea of certain features to be found in the modern development of music in the mother country, and when performed with chorus and orchestra on a large scale, appropriate] to the interesting occasion for which it has been composed, it cannot fail to prove highly effective. English amateurs will be glad to learn that "The Song of Thanksgiving" will be given at the forthcoming festival of the three choirs at Hereford.

The Organ World.

ORGAN RECITAL PLAYING.

XIII.

There is sufficient evidence to show some of the peculiarities of Bach's habits of registering, from which we gather a few useful general principles. He must be credited with the possession of great judgment in the selection of stops best adapted to the character of the piece to be performed ; he seems to have had skill in contrasting combinations arranged for different manuals ; he delighted in novel tone effects ; and he, like the German players of his day, seems to have preferred a pedal bass of full and decisive character, using pedal reeds at times when only flue work was employed on the manuals. Any attempt to reproduce Bach's manner of registering must be accompanied by a well-considered reference to the differences of wind-pressure, scale of pipes, and voicing. Griepenkerl, already so frequently quoted, gives some suggestions worthy of consideration, as coming from a thoughtful writer, acquainted with organs of the Bach period, and in possession of considerable traditional and circumstantial information concerning the great composer of organ music. He now speaks of the *Pastorale* in F, which consists of several delicate movements, united, though perhaps not originally connected, into a sort of suite form. For the first movement the following stops are suggested :—Manual soft flue stops of 16, 8, and 4 feet ; pedal stopped sub-bass 32 feet tone, with soft 16 and 8 feet stops. For the second movement soft registers of flute-like quality of 8 and 4 feet ; for the third movement it is proposed to treat the upper part as a sort of violin melody, played by a diapason stop on the great organ, and accompanied on the choir by a stopped or soft open of 8 feet pitch, of course ; and the last movement is to be played on the great with flue work of 16, 8, and 4 feet. These combinations suggest ideas of quiet, varied, yet sufficiently sedate tone-colour, and yet seem to leave open a door for really fanciful treatment of Bach's softer pieces. In dealing with another and grander class of composition, the same writer has suggestions of value to make. The fine prelude in E flat, which Mendelssohn and Schumann delighted in, but which is still a rather neglected work, is thus suggestively dealt with by Prof. Griepenkerl. He proposes to prepare the different organs thus : Great all 16, 8, and 4 stops, to secure a broad, massive tone, but without the vulgar presence of reeds and mixtures ; the upper manual (Oberwerk), or our swell, 8 and 4 feet stops ; the back-positive or choir, with several 8 and 4 feet stops to secure a somewhat more distinct body of tone than that of the upper manual ; the pedal, all 32, 16, and 8 feet, including 16 feet trombone, and even 32 feet reed, if a good one, but no 8 feet trumpet or mixtures. The longer passages are directed to be played on the great organ ; the short piano sentences on the swell or upper manual, and the repetitions of these sentences in forte medium to be enunciated on the choir. In the great Toccata in F, the pedal figures extending above the D were not heard in all their stateliness by the composer, and are even now not to be properly rendered on most German organs by reason of limited compass, Griepenkerl suggests for the manual only 8 and 4 feet stops. Though, according to orthodox views, this work cannot be said to present opportunities for stop or manual changes, for recital purposes some little additional variety can be imparted to it, by playing the full staccato chords on the great and swell alternately, both beginning and ending—the figure being presented seven times—on the great. This antiphonal effect is not contrary to the spirit of the music ; though perhaps it might be supposed to detract somewhat from its accumulative power. Such a reading would imply a fuller combination on the great than that just named, a fairly powerful selection of stops on the swell, and the manuals coupled so as to secure through the

alternations a decided identity in tone quality. For the fugue a dignified and somewhat full combination on the great organ is rightly deemed necessary by the critic quoted. The Toccata in D minor, known as in the Doric mode, a distinction the details of the piece hardly justify, has manual changes marked by the composer, some of which are close and rapid. These are set out for the Oberwerk (swell) and Positive (choir) ; and from the context of the music it seems clear that these manuals should be fairly balanced in distinct but not too foreign tone properties, and the fugue should be given on a full but not noisy great organ combination. This beautiful Toccata seems clearly intended to be of a delicate but still by no means weak character, with a pedal part sufficiently in keeping. There is a traditional phrasing, by tying the two first and detaching the two last notes of the initial figure, which is, at least, interesting if not effective, and which would increase the charm of judiciously-chosen stop combinations. The Prelude in D minor, without pedal part, presents an undoubted opportunity for the display of diapason work, or even more delicate 8 feet tone. Those who would acquire a judicious knowledge of Bach's organic effects should lay aside the habit—now happily passing away—of regarding his music as chiefly "full organ" music, and study his works carefully, beginning with the sonatas, chorals, variations, and smaller pieces. All the soft effects of the organ should be exhaustively applied to the performance of these treasures of contrapuntal art, and the habit of such application will unfold to the organ student a wide knowledge of the best methods of rendering and utilising these works for recital purposes.

E. H. TURPIN.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATAE MARIAE VIRGINIS," IN WOLFEN- BUTTEL.

I.

Written from information in existing documents by SELMAR
MULLER, and translated by F. E. T.

The building of the Cathedral "Beatae Mariae Virginis," also called Mary Church, was begun in 1608, under the reign of Duke Henry Julius, who resided in the town of Wolfenbüttel. According to old records, the foundation stone was laid by Duke Julius August, Abbot of Blankenburg, and the building was completed in the year 1616. This, however, only refers to the Cathedral externally, for we find it described as unfinished in the year 1619, and are told that Duke Carl caused it to be completed in 1657.

The "Mary Chapel," or "Mary Church," formerly stood in the space now occupied by the small altar, and the large new church completely enclosed this chapel, without, however, disturbing the services held there, divine worship having been continued without interruption. In 1613 the roof was repaired, and two years later a chancel organ was procured for 54 thalers ; a previous organ purchased in 1570 for 150 thalers, and restored in 1581 at a cost of 15 thalers, being then no longer required. This chancel organ must have been regarded as a makeshift, a large new organ being soon in prospect for the new church, and preparations to that effect seem to have been made in 1619. The records do not give the date when this old chapel was pulled down, but it would probably be done about the time when the chancel was completed and the new organ painted and decorated, that is to say from 1621 to 1622.

The age of the old Mary Chapel cannot be ascertained with any certainty, but, from external evidence, it must have been in existence about 60 years. There is no mention of an organ earlier than the one already referred to as purchased in 1570, and this could hardly have been a new instrument, seeing that it needed the services of a restorer in 1581, and

was quite unusable in 1615, when it gave place to the little chancel organ.

An old register gives the names of organists who took duty at the chapel as follows:—

1. Bernhardus, 1573.
2. Johann Pedell, 1578 to 1584.
3. Johann Gorpis, 1584 to 1586.
4. Frantz Algermann the younger, 1598 to 1603.
5. Christopher Selle, 1603 to 1623.

The gap between 1586 and 1596 is only to be explained by the supposition that as Algermann is described "the younger," there was probably an older organist of the same name who officiated during these missing years. The family name of the first organist has not been ascertained, or the duration of his office. However, we know what is more important, the name of the first organist at the Cathedral. This was Christopher Selle, who appears to have gone from the Mary Chapel to the Cathedral as soon as the large new organ was finished and ready for use, in 1621. He also saw the organ in the process of building, but whether he took any part in drawing up the specification is unfortunately not known, as his name nowhere appears in connection with it.

There is no mention of the organ in the Cathedral registers earlier than 1726, the first century of its existence being entirely without any record until the organ was restored in the year above-named, when the following memoranda were discovered written on different parts of the instrument itself:—

1. This work was begun by H. Gottfried Fritzen, of Dresen, in 1620, and finished by him in 1623.

2. In the year 1638, I, Jonas Weigel, organ builder, of Brunswick, restored this organ, and finished it on July 30th, 1638.

3. This organ was restored throughout in 1695, and new stops added as follows:—Trombone, 16 feet; trumpet, 8 feet; cornet, 2 feet; hautboy and waldflöte, by Johann Mosengel, organ-builder, of Hanover.

(To be continued.)

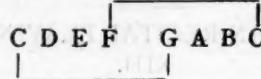
"FALSE RELATIONS."

A paper read before the Members of the College of Organists,
by JAMES TURPIN, Mus. Bac. Cantab, F.C.O., etc.

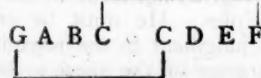
PART III.

In a paper on "Some Practical Bearings of Acoustics on Music as an Art" I had the honour to read before the Musical Association, on the 5th March, in the year 1883, special reference was made to the subject now being discussed. As the opinions then expressed have, by experience, been strengthened, I must ask the indulgence of any who heard, or have read, what I then said, if I quote from that paper what is applicable to the present occasion. Reference was made to the very able lecture by Dr. Gladstone on the "Relationship of Triads," which had previously been given to the members of this College in these words: "What appears to be the main principle deducible from that lecture is the belief in some bond of union or relationship between chords, whether they are consonant or dissonant, in order to establish a satisfactory connection between the several harmonies. This may be attained by a common note or notes, or by derivation from the same or relative roots. It will not be inappropriate to suggest a few thoughts from a different point of view upon one or two subjects as a supplement to the very able exposition of his opinions. To abandon entirely a recognition of the influence of the tetrachords in harmony, and scale formation, would be a serious loss if considered upon the following principle:—

"An idea of their value is shadowed by this analysis of the construction of the scale:



or by inverting the tetrachords:



by which it is seen that the dominant bears the same relationship to the upper tetrachord as the tonic does to the lower; and the sub-dominant has the same relative position in the lower tetrachord as the tonic takes in the upper. These three principal points are the only ones bearing major triads in the major mode. This is suggestive of thought in another direction, into which it is not desirable to be enticed. Taking these three principal chords of the key, that is, the tonic, dominant, and sub-dominant, and arranging them in the following order: dominant, tonic, and sub-dominant, the roots progress by equal skips from dominant to tonic, and then to sub-dominant; passing through the tonic as a central point between two extremes. A return to the tonic harmony would be required to attain a satisfactory sense of repose, without a departure from the key. When the same chords are arranged in this way:—sub-dominant, dominant and tonic, the harmonies vibrate, as it were, from one extreme to the other, passing over the tonic harmony, to which mental reference is made. This is proved by the necessity to revert to the tonic harmony, after the first two chords to satisfy the ear." Here then is a proof of the non-relationship of the tritone, because of this passing over the mutually connecting harmony between the chords. "This view is somewhat strengthened by the fact that the second inversion of the dominant triad may be followed by the second inversion of the sub-dominant. This is the only case in which one second inversion may follow another. Having attempted to justify the juxtaposition of the dominant and sub-dominant chords, the difficulty in the harmonisation of the scale is removed. If the usual formula is adopted in harmonising it in the upper part, it may be observed that the chords of the dominant and sub-dominant are each used twice, while that of the tonic occurs three times. From this it will be gathered that I do not regard the sub-dominant harmony as being disturbing, but rather that the tonic harmony is balanced on either side by the dominant and sub-dominant harmonies."

In this way an effort has been made to justify the succession of sub-dominant and dominant chords when followed by the harmony of the tonic, when approaching a cadence. It is advisable that such a succession of chords should not be freely used except for cadential purposes, because of the suggestion of completeness of harmony, embracing, as they do, all the several grades of the scale of the key.

Perhaps too much is assumed if it is thought that in this way a show of reason is given for accepting the conjunction of sub-dominant and dominant harmonies in approaching a full close, as being excellent in effect, justifiable by reason, and imparting a complete and satisfying character to a full cadence, which no other combination of chords could give. That it is a form of full close which has been justified by long use, is seen by reference to bars 9, 10, 11, 12 of the "Te Deum" in Tallis's famous service.

There are, however, other positions in which the tritone cannot be avoided which will now be considered. When chords appear in their first inversion, their equivocal nature was also alluded to and exhibited in the following passage, which I will, with your permission, quote from the paper from which the former extract was made:—

"The acceptable nature of a succession of chords of the sixth and third descending through the scale may, perhaps, be accounted for, although apparently lacking any affinity, because

they are, seemingly, derived from roots next adjacent to each other, and no common note is apparent between the successive harmonies. The following series of chords of sixths, with accompanying thirds in the key of C major, will serve to illustrate this:—

I	II	III	IV	V	VI	VII	VIII	IX
F	E	D	C	B	A	G	F	E
6	6	6	6	6	6	6	6	6
3	3	3	3	3	3	3	4	6

It will be readily admitted that the root of the first chord, when followed by the tonic, may be the dominant. The third of these chords may be either a second inversion of the chord of the dominant seventh, or the third inversion of a chord of a minor ninth on E, omitting the root and third. When followed by the inversion of the chord of the sub-mediant, the ear may recognise the ambiguity of the third chord as a justification for the succession. To proceed further to the first inversion of the dominant triad, the fourth chord may be the third inversion of a super-tonic ninth, omitting the root and third, thus again justifying the progression to the inversion of the dominant triad by the ambiguity of the previous chord. The possibility of the sixth chord being an inversion of the chord of the dominant eleventh, followed by the chord of the thirteenth, and again by an inversion of the chord of the seventh upon the same root, follows from what has been said. The roots may then, perhaps, be as shown in the under stave."

These ideas have been adduced to prove the ambiguity of the nature of chords, whether consonant or dissonant. An ambiguity as to the nature of discords is frequently felt and acknowledged, and their etymology—to use a metaphor—is determined by their resolution. It is manifest, then, that a comprehensive and familiar knowledge of harmonic derivation in all its bearings will open up a large field for new combinations with proper relationships, and give much freedom and confidence to the musical artist in handling new harmonic combinations."

On a careful examination of the possible roots of the foregoing example of a succession of sixths, the inverted minor chords of the key are shown to be equivocal in their derivation and also the sub-dominant, while the tonic and dominant are unalterable. This gives a ready means of harmonising with good effect and justifiable propriety such awkward positions as are to be seen in the example already quoted from Fux.

According to the old rule of the octave a chord of the "added sixth" was placed upon the sub-dominant in ascending. This is now known as an inversion of the chord of the eleventh, or a chord of a double root, according to various theories. In one case the dominant is taken as the root, in the other the dominant and super-tonic are considered as the double roots. Either system regards the sub-dominant and sub-mediant of the scale as being the seventh and ninth of the dominant harmony and the super-tonic as the fifth, so that the resolution into the dominant harmony is really into a chord derived from the same root. If the fifth from the lowest note is omitted this must be equally true, although the chord appears to be an inversion of the super-tonic triad. Again, if the sixth is omitted, leaving the chord apparently the triad of the sub-dominant, how can it be proved they are not derived from the same root still, and are respectively the seventh, ninth, and eleventh of a fundamental discord derived from the dominant, when followed by the dominant harmony? Still further, if the sixth and fifth are both omitted, may not the same argument be true? Perhaps it may be urged that, as the sub-mediant is only a minor tone above the dominant in the natural scale, it cannot be the ninth of a chord derived from the dominant. In reply to this objection, with the equivocation of temperament the ear accepts a note slightly differing in pitch for what it is intended, according to the

context of the harmony. From the foregoing remarks an argument may be deduced to justify the modern infraction of the rule against the false relationship of the tritone, in the case of the dominant harmony succeeding the sub-dominant, which are of frequent occurrence in modern music, and in which that false relationship is very palpably present. The ambiguity of the derivation of the sub-dominant harmony with such a context may be recognised by the ear, and the derivation of the sub-dominant and dominant chords may be assigned by it to the dominant as a common root. Two arguments have been exhibited on this subject, either of which appear to be forcible.

COLLEGE OF ORGANISTS.

On Tuesday last, Dr. F. J. Sawyer, F.C.O., read an excellent paper on "The primary principles of keyboard fingering." He traced the history of fingering from the Bach period, giving many interesting particulars, and offered valuable remarks upon modern playing technicalities, and upon the distinctions between pianoforte and organ fingering. Mr. E. H. Turpin occupied the chair.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—M. Eugene Gigout gave a fine performance on Saturday last; playing: Sonata No. 3 and Finale No. 1, Mendelssohn; Andante, Boely; Elevation, L. Boellmann; Toccata, Dubois, encored; Fugue in D, Bach; Communion, Gigout, an effective piece; Finale, third Concerto, Handel; Improvisation on "Men of Harlech;" Triumphal Chorus, Capoccia. The vocalists were Mrs. Braham and Mr. H. Plunket Greene, a promising bass. To-night Mr. E. H. Lemare will play the last recital of the season.

The programme for the recently given third organ recital at the First Presbyterian Church, New York, comprised Bach's "Giant," fugue in D minor, the "Cantilene Nuptiale," and "Marche des Rois Mages," by Dubois; Guilmant's allegretto in B minor, Lemaigre's scherzo in D major and other selections. Mr. Gerrit Smith was the organist, and Mrs. Gerrit Smith (soprano) sang "I will Extol Thee," from Costa's "Eli," and Gounod's "Light from Heaven." These recitals are free to the public, and attract large audiences.

GLASGOW.—At Uddingston Parish Church the Inauguration of Organ took place on March 23rd. A recital was given by Dr. A. L. Peace, with hymns and anthems by the Church Choir (Mr. John Logie, conductor). Programme:—

Organ Solo, Overture to the Oratorio "Saul" ...	Handel.
Te Deum Laudamus	Dr. A. L. Peace.
Organ Solo, Andante, from the Symphony in E flat.....	Haydn.
Organ Solo, Allegretto from the "Military Symphony"	Dr. S. S. Wesley.
Organ Solo, (air) "Holsworthy Church Bells"	Dr. S. S. Wesley.
Choral Song and Fugue	Kent.
Anthem, "Blessed be thou, Lord God,"	Weber.
Organ Solo, "Duet—Sonata" (C Major)	Dr. G. A. Macfarren.
Anthem, "A Day in Thy Courts"	
Organ Solo, Sinfonia per Organo (E minor and major)	Morandi.
Organ Solo, "Marche Cortège" (La Reine de Saba)	Gounod.

SYNOPSIS OF THE ORGAN.

The Organ, which has been built by Messrs. Forster and Andrews, Hull, consists of three manuals, from C C to G, and a separate pedal organ, C C C to F.

GREAT ORGAN.		ft. pipes.
Open diapason metal, 8		56
Gamba	..	8 56
Dulciana	..	8 56
Gedact	wood, 8 tn.	56
Principal	metal, 4	56
SWELL ORGAN.		ft. pipes.
Lieblich Bourdon, wood, 16 tn.		56
Open Diapason, metal, 8	56	Flauto Traverso, metal
Salicional	..	8 56
Vox Célestes	..	8 44
Principal	..	4 56
Piccolo	..	2 56
ft. pipes.		ft. pipes.
Mixture (2 ranks) metal		2 112
Horn	..	8 56
Oboe	..	8 56
		548

CHOIR ORGAN.	
Space left for Six Stops.	
PEDAL ORGAN.	
ft. pipes.	ft.
Open Diapason, wood, 16	30
Bourdon	16 in 30
	60
	Total 1,100
COUPLERS.	
Swell to Great	Swell to Pedals.
Swell Octave.	Great to Pedals.
Three Composition	Pedals to Great Organ.
Two	Swell Organ.

Mr. R. W. Liddle (son of the head verger of Durham Cathedral) has recently been appointed organist and choirmaster of Southwell Minster. Mr. Liddle was formerly a pupil of Dr. Philip Armes, the eminent organist of Durham Cathedral.

ST. NEVINGTON CHURCH, NEAR WIGAN.—An organ recital was given on Easter Sunday, in the afternoon, by Mr. Stubbs, A.C.O., deputy organist of Wigan Parish Church. Programme :—

Pastorale, in F	Merkel.
Chorus "Sing unto God"	Horsley.
Cavatina	Raff.
Postlude (Prelude and Fugue in C minor)	Hesse.
Evening Prayer	Smart.
Chorus, Hallelujah	Handel.

NEW YORK.—At Mr. Samuel P. Warren's 118th organ recital in Grace Church, March 22nd (18th of the present season), the following Bach programme was executed, and in a manner well-nigh inimitable, says an American paper. 1, Fantasia in G, book iv., No. 11; 2, Trio Sonata No. 5, in E minor, Adagio, Andante, Un poco Allegro; 3, Toccata in F, book iii., No. 2; 4, Variations on the Choral, "Christ, Der Du bist der helle Tag"; 5, Choral Prelude, "Schmucke Dich, O, liebe Seele," book vii., No. 49; 6, Concerto in G, for violin, by Antonio Vivaldi, arranged for organ solo by Bach, book viii., No. 1, Vivace, Grave, Presto, of Passacaglia with Fugue in C minor.

Mr. James Loaring, F.C.O., gave a recital at St. Nicholas Cole Abbey on April 3rd. The following was the programme :—Overture, "Sophonisba" (Paer), Andante with Variations, from No. 1 Symphony in C (Haydn), Organ Concerto, No. 5 (Handel), Andante in G (Loaring), Adagio, from the Quartet in G minor (Spohr), St. Ann's Fugue (Bach), March Cortège (Loaring).

At Canterbury Cathedral, on Easter Tuesday, a special service was held, when Mendelssohn's 114th Psalm and Handel's "Messiah," third part, were exceedingly well rendered by the Cathedral choir, augmented by the auxiliary volunteer choir and band of 18 performers. Dr. Longhurst conducted with his usual tact and experience.

TRURO.—The third "Service of Praise" at Truro Cathedral, was given on the 9th, at 8 p.m. when an enormous congregation assembled to hear Dr. Stainer's Cantata, "The Daughter of Jairus." The cathedral choir was augmented by some of the leading tenors and basses of the city. The soloists were, treble; Master F. Thomas; tenor Mr. A. Thomas; bass, Rev. A. V. Thornton. Mr. G. R. Sinclair ably presided at the organ, and the excellent conductor was Mr. T. S. Kendall, B.A., Cambridge, who has recently been appointed organist and choir director of the parish church at Bodmin, Cornwall. The choruses were well rendered, and with regard to the solos, all did extremely well. Still the singing of Master F. Thomas calls for special mention, as does also the rendering of the beautiful duet "Love Divine."

ST. STEPHEN'S, LEWISHAM.—The second Sunday after Easter in each year is observed as the Dedication Festival at this church, and the occasion is always taken advantage of for the rendering of special music. On Sunday last the church was very handsomely decorated with choice flowers. In the morning, at 11.45, Dr. Warwick Jordan's fine Communion Service in E was admirably rendered by the choir of the church—about 40 in number. Additional accompaniments of trumpets (principal, Mr. Walter Morrow), trombone, and drums (Mr. Horton) were used with great effect. At the evening service, Dr. Boyce's anthem, "I have surely built Thee an house," was sung, and at the conclusion Dr. Warwick Jordan's Festival Te Deum (reviewed recently in the MUSICAL WORLD) with the advantage of the same additional accompaniments as in the morning. There is no doubt that the judicious use of these instruments is of great help and effect, and their introduction into church services is very much on the increase.

ST. GEORGE'S, PERRY HILL.—An organ recital of exceptional character and merit was given by Dr. Warwick Jordan (F.C.O., organist and director of St. Stephen's, Lewisham) on April 4. The selections included "Allegretto Pastorale," from Dr. Jordan's own pen. The following excerpts followed, the vocal items being sung with due religious feeling and in a truly artistic manner by Mr. Alfred Pinnington: "My hope is in the everlasting" (Dr. Stainer); Allegro, Andante, Fugue (Brosig); Andante Grazioso (Mozart); "Come unto me" (Coenam); Intermezzo (Chipp); "Waft her Angels" (Handel); Finale, "Schiller-March" (Meyerbeer).

THE CITY TEMPLE.—An admirably rendered selection was given on April 19th, the 234th concert, by Mons. Eugene Gigout, the eminent organist of St. Augustin, Paris, whose solos were :—

Sonata in F	Mendelssohn
Andante	Edmund H. Turpin
Offertoire (on Christmas Hymns)	L. Boellmann
Piece (in G minor)	A. P. F. Boely
Marche Funèbre	Eugene Gigout
Toccata	Th. Dubois
Improvisation	
Toccata in F (with solo for pedals)	J. S. Bach

Notes.

The new concert organ, which will contain some 3,500 speaking pipes, for the Philharmonic Hall in Berlin, is to be worked on an electro-pneumatic system. There will be a movable console, which will be connected to the instrument by a cable about 46 feet in length, containing 350 wires.

ST. PETER'S, REGENT SQUARE, W.C.—A Musical Festival was held in this church on April 10th. The performance consisted of Mendelssohn's "Hymn of Praise," rendered by Mr. Winter's Choral Society, Spohr's "As pants the hart," and "Hallelujah, Christ is risen," Callow. The symphony and accompaniments were played by the organist of the church, Mr. Duncan Callow, and Mr. G. D. Winter conducted the "Lobgesang." There was a good attendance.

At a meeting of organists, choirmasters, and others held at the City Temple, recently, under the presidency of Mr. Minshall, it was resolved to form a Nonconformist Choir Union, for the purpose of giving periodical festivals.

M. Guilmant's programme at his second Trocadero concert included Salomé's First Sonata, Handel's Eighth Organ Concerto, and the Overture to one of Bach's Cantatas played with the Colonne orchestra, besides several solo organ pieces, all of which were greatly appreciated.

Mr. Charles Haydn Arnold has been appointed organist and choir-master to Killaloe Cathedral, near Limerick.

COLLOMPTON, DEVON.—Mr. H. J. Taylor, F.C.O., who for the past eighteen months has been officiating as organist and choirmaster of the Parish Church, Collompton, was last week the recipient of several gratifying presents from his friends in Collompton, on leaving the neighbourhood for his new appointment at Christ Church, Dover. From the members of the congregation he received a cheque with an illuminated address; from the church choir a beautiful floral album, containing photos of the members; from the Amateur Orchestral Society (of which Mr. Taylor was the founder) a large picture, mounted and framed, of the members of the Society in a group; and from the Collompton branch of the Western Counties Musical Association, a splendidly illuminated address.

On May 3rd, at 8 o'clock, Dr. Stainer's cantata, "St. Mary Magdalene," will be performed at the Parish Church, St. Mary Newington, Kennington Park Road, S.E., under the direction of Mr. W. Rayment Kirby, F.C.O., organist and choirmaster. Mr. W. G. Wood, F.C.O. Professor of the Organ, R.A.M., will preside at the organ.

A contemporary observes concerning current dates, that on April 18th, George, Lord Jeffreys, the infamous Chancellor of England, died in the Tower of London, in 1689. That he possessed considerable legal ability cannot be doubted, and he was an admirable musician. It was he who decided the relative merits of two organs designed for the Temple Church by request of the Benchers. Jeffreys gave judgment in favour of a German, known as "Father Smith," whose instrument, greatly improved, is in use at the present day. The organ in St. Paul's was also built by him; of this instrument it is said, only a few pipes, if any, remain, these being possibly incorporated in the present organ. The judge lived to be an octogenarian, and Pennant says he saw at Acton an original portrait of him, taken in 1690, when 82, but as he died in the previous year, there must be some mistake. Mr. Blackmore, in his beautiful work, "Lorna Doone," gives a portrait of Jeffreys in an inimitable bit of that word-painting for which he is famous.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday, the library will be opened from 7 to 10. May 22nd, Lecture; June 26th, Lecture by Dr. C. W. Pearce; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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The Musical World.

LONDON: SATURDAY, APRIL 28, 1888.

MR. HERKOMER'S "THE SORCERESS."

The first performance of Mr. Herkomer's "The Sorceress," given on Tuesday, was, in a musical sense, even more satisfactory than the general rehearsal had led us to anticipate. The orchestra, under Mr. Carl Armbruster's direction, and with Mr. Deichmann as leader, played throughout with accuracy and refinement; and when one considers that most of the young ladies and gentlemen of the chorus did not even know their notes when they were set to this difficult task, their performance was little short of marvellous. Although occasionally the voices seemed a little rough, and the attack not always as energetic as could have been desired, their general performance was certainly much superior to the average of an Italian operatic chorus; especially taking into account that they continually moved about the stage, while the chorus at Covent Garden, as a rule, stand as still as if they were made of stone, staring at the conductor, instead of taking any part in the action. Of the solo singers, the young lady who sang the "Lullaby" displayed a sympathetic voice, and Mr. Herkomer's tenor in the Shepherd's Song proved to be of agreeable timbre, while music and words were throughout delivered with remarkable intelligence. Of Mr. Wehrschmidt, the troubadour, and the captain of the gipsies, we cannot speak in equally favourable terms, the gentleman first alluded to being, moreover, placed at a disadvantage by the part being too low for his voice; but slight blemishes of this kind count for little in a performance which included such admirable features as the two great gipsy choruses, acted and sung, as they were, with singular truth and vivacity. The ballad assigned to the Gipsy Queen was sung behind the scenes by Miss Pauline Cramer, who did full justice to it. Miss Griffiths, the representative of the heroine, although speechless, spoke volumes of beauty and artistic refinement, her attitudes being as graceful as they were, in the highest sense, dramatic. Of the beauty of the stage picture presented, as well as of the play and the music, we have already spoken at sufficient length to make further comment unnecessary. One thing, however, deserves still to be recorded in Mr. Herkomer's favour. During the performance the audience, in accordance with a request inserted in the programme, refrained from all applause, but at the end the enthusiasm waxed fast and furious. The audience remained in their seats for at least five minutes, clapping their hands and calling vociferously for the author. But that author was too wise to destroy the impression which his remarkable work had produced on the mind. The curtain remained inexorably closed. No author made his appearance and his bow, neither did the actors. By his modesty, Mr. Herkomer has set a shining example to all other theatres, Bayreuth included.

Correspondence.

NEW WINE IN OLD BOTTLES.

To the Editor of THE MUSICAL WORLD.

SIR.—For several reasons sincere lovers of music in England are just now watching the progress and policy of the Philharmonic Society with feelings of special interest, not to say anxiety. Not to mention the associations that cluster around this time-honoured institution, the good work it has done in the past, its many triumphs and vicissitudes, the temporary loss of its representative character owing to causes intelligible enough to all but those who dwelt within the charmed circle of its conservative influence, and its still more recent rehabilitation, there is another fact which would alone be sufficient to place it in an unique position among similar bodies in this country. For in the Philharmonic Society we have the nearest approach to be found in England to the system of subventioned concerts, so prevalent on the continent: an influential array of guarantors occupying, as far as possible, the place of a government which, grandmotherly as it can be on occasions, is well-known to be

niggardly in the matter of disbursements where questions of art are concerned. Now it is manifest that support of this kind, whether extended privately, as in the present instance, or officially, as in the cases of concerts given at Paris by Pasdeloup, Lamoureux, and others, must owe its origin to some incentive over and above mere affection for individual artists, or sentimental regard for a particular institution.

Blest with a partial immunity from loss, and with a backbone of capital supplied by others, organisations so placed have with their special privileges certain duties and responsibilities, the due fulfilment of which may be not only expected, but fairly demanded of them. Foremost among these is that of presenting in its most dignified aspect the art of which they are, in a sense, accredited representatives; of eschewing claptrap, and resisting all temptation to increase their store by meretricious attractions, such as may be forgiven to managers whose avowed business it is to trim their sails with each passing wind of fashion, and put as much money in their purses as they can. Let us not underrate the efforts of the Philharmonic Society to fulfil what may be fairly called their mission, as evidenced by their invitations to such eminent musicians as Tchaikowsky, Widor, and, next Thursday, Edward Grieg. But it is impossible to withhold attention from another side of the picture. Twice have the Philharmonic concerts been turned into a prodigal show; last year on the advent of little Hofmann, and very lately in honour of the little Hegner. I have nothing to do here with the merits of either of these infant phenomena, or with the question whether it is desirable under any circumstances to accord to immature talent, or genius, or whatever it may turn out to be, a place upon the concert platform. One thing is very certain: the august and formerly exclusive Philharmonic is *not* the place. By what move was the crowd of society ladies and gentlemen, who seldom care to set foot in a concert room devoted to serious art, induced to reinforce the habitual frequenters of these entertainments on Thursday last week? Was it to hear the new music of an eminent French composer, or to level opera glasses at a child pianist on a high stool, whose performance, promising and remarkable as it was, would have certainly been inadequate to obtain for an adult an engagement in the same place on the strength of its intrinsic merit? Unfortunately, there can be no difficulty in answering this question. The notable change that came o'er the spirit of the scene when one of Society's most diminutive lions made his appearance upon it; the sudden rustle and flutter that occurred on his entrance; the eager rising on tip-toe to catch a last glimpse of him as he made his final bow—all this was sufficient to prove that for many who were present that night the attraction was not music so much as what has been recently termed in your columns "the visual aspect of virtuosity," that virtuosity in the present case being in a great measure rather potential than actual. No doubt precedents, especially in the musical art, are not wanting where this public exhibition of precocious gifts has been so far justified by the result that the patrons—individual or corporate—who were first instrumental in bringing their "prodigies" to notice have had reason in after years to plume themselves upon their perspicacity. The names of Mozart, Liszt, Joachim, and very many others will immediately occur to your musical readers; and not only in music, but in other arts, and in science, too, there does seem to be some warrant for the belief that precocity and genius often go together. Stuart Mill read Greek when he was six. Cimabue, the early Florentine painter, and founder of what is generally called the pre-Raphaelite school, discovered Giotto, his successor and a greater than himself, as a little shepherd boy in the fields, drawing sheep and other objects in his childish way. But reverting to infants exposed to the wear and tear of public life for the delectation of wondermongers, a thought has also to be given to those among them whose lives were probably shortened by the too early strain upon their energies, and to the still sadder cases where premature decay of powers, or early death has been the result. As far, therefore as concerns any honour which a high class musical society may expect to gain for itself in the future by figuring in the present as the patron of phenomenal children, it is a speculation, a speculation unworthy, I contend, of the Philharmonic Society, and altogether inconsistent with their duties towards that art they are supposed to

represent. Formerly this Society erred and suffered by a too exclusive devotion to the old. Now they are not above adding to their cash receipts by the exhibition of the crude. But appetite for the marvellous has a habit of growing, and who shall say to what lengths their present objectionable policy may eventually lead them? In an American paper, for instance, I read, a little time ago, that since the attraction of marvellous children began to fall off, there was a brisk inquiry for centenarian pianists. Is it within the bounds of possibility that in course of time we may be asked to transfer our attentions also to the decrepid? We hope for better things, but, meanwhile, let the Philharmonic Society take to heart a certain warning against "putting new wine into old bottles," and leave the trade of musical baby-farming to less responsible caterers.

I am, Sir, your obedient servant,

CLASSICUS.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

To the Editor of THE MUSICAL WORLD.

SIR,—Is the degree of Mus. Doc., St. Andrews, Fife, N.B., not worth the calling for? So it would appear; for, at the graduation ceremonial held last week, the Doctor Designate from Edinburgh didn't turn up, although the distance between the two cities is rather less than a Sabbath day's journey. No trump card he! Putting a stop to the yelling of the bagpipes by tapping on the table with a hammer, the Chancellor steps majestically forward. All eyes are fixed upon him: the ceremonial is about to begin. "Ca' the ewes tae the knowes," are the words with which that august dignitary opens the proceedings, this being the Scotch for "call the Doctors Designate to receive their honorary degrees." "Saw ye Johnnie comin'?" interjects the anxious Alma Mater, alluding to the gentleman from Edinburgh who was to receive the degree of Mus. Doc. "He's owre the water tae Charlie" responds Black-rod. "I expeckit tae ha'e heard 'um play the 'East Neuk o' Fife,'" croaks a venerable Doctor of Divinity; "we never mak' a man Mus. Doc. unless he can dae that." "My heart is sair for somebody," sobs the aged Alma Mater, still thinking of her truant bairn. "Tuts, wummin, never fash yer beard aboot 'um," remonstrates the Principal, "he's owre the Border an' awa wi' Jock o' Hazledean, an' we'll jist ha'e tae confer the degree *in absentia*." But the heartsore Alma Mater refused to be comforted, and mournfully quavered forth—

There's nae luck aboot the hoose,
There's nae luck ava,
There's little pleasure in the hoose,
When our Mus. Doc.'s ava.

The foregoing is an "Exercise" which I have composed for the degree of Mus. Doc., St. Andrews. It embodies what the Senatus of that University would term a "combination of melodies," *i.e.*, counterpoint, in as many parts as there are *dramatis personae*. If it is accepted, I shall be sure to let you know. I am, Sir, yours as ever,

JOHN GREIG,
Edinburgh, 23rd April, 1888. Queen's College, Oxford.

A CORRECTION.

To the Editor of THE MUSICAL WORLD.

DEAR SIR,—Will you allow me to correct what, in your account of the "S. Peter" performance at S. John's, Waterloo-road, on Sunday week, may have a misleading effect.

I believe we may claim to be second to S. Anne's, Soho, in the introduction of oratorio performances in London churches, having given such performances frequently during the past seven years.

One other correction. The organ is considered to be especially rich in diapason work (I quote from the authority of Messrs. E. H. Turpin, Edwin Bending, F. A. Docker, and other well-known organists), possessing but seven reed registers in proportion to 26 flue stops.—I am, dear sir, yours faithfully,

HENRY J. B. DART,
Organist S. John's, Waterloo-road.

Concerts.

CRYSTAL PALACE.

Mr. Manns's annual benefit concert last Saturday proved, if proof were necessary, the great esteem and appreciation in which this excellent artist is held. For 31 years, Mr. Manns, by his unswerving devotion to the highest and best in music, and the skill which he has brought to bear upon his task of giving worthy interpretations of such music, has proved himself a conductor and musician of the very first rank, a fact to which the enthusiasm of Saturday's large audience abundantly testified. The main items in the programme were Beethoven's "Coriolanus" overture, three of Dvorak's "Slavonian Dances" op. 72, Mr. Hamish McCunn's clever orchestral ballad "The Ship o' the Fiend," and Mendelssohn's "Scotch" symphony, all played to well-nigh perfection. Quite a feature of the concert was the re-appearance of Herr Carl Formes, the veteran *basso profundo*, after an absence from England of 20 years. It cannot be said that Herr Formes possesses in the same degree the qualities which rendered him almost unique when in his prime, but he, nevertheless, at times emits notes of great power and sonority, and his lower register still is, as it ever has been, remarkable. In Sarastro's air from the "Zauberflöte" his intonation was uncertain, but he subsequently sang Marcel's celebrated war song, "Piff paff," from the "Huguenots" with great dramatic effect, winning great applause, which was redoubled on his singing "In sheltered vale," which is so intimately associated with his name, to his own accompaniment. Nikita's rendering of Mozart's "Deh viene" and the jewel song from "Faust" showed that she possesses a very pure voice and finished vocalisation. Surely these gifts are sufficient, and we must protest against the silly piece of stage effect in which she indulged when singing "The last rose of summer" as an encore, viz., pulling a rose to pieces and strewing the petals on the floor. Mlle. Carlotta Recoschewicz, in "Ach, mein Sohn," from the "Prophète," displayed a fine voice, albeit hard in the upper register. Herr Hans Wessely played a "Ballade and Polonaise," by Vieuxtemps, admirably, and considerably strengthened the impression made by his playing a fortnight previously, whilst Mr. Ernest Gillet, a new comer, evidenced good qualities in his rendering of Mr. Manns's paraphrase for 'cello and strings of Härtel's "Abendständchen."

PHILHARMONIC SOCIETY.

According to the more or less optimistic view that may be taken of the matter, the exceptionally crowded state of St. James's Hall at the Philharmonic Society's concert given on Thursday, last week, may be attributed either to the presence of one of the most eminent of contemporary French composers, or to the announced *début* at these concerts of by no means the least remarkable of recent youthful prodigies. Taking these two events, however, in the indisputable order of their importance, priority must naturally be given to M. Charles Widor's orchestral work, entitled "A Walpurgis Night," written expressly for the occasion, and conducted by the composer in person. This consists of three numbers, and the first and last—representing respectively a sort of wild hunt, and an equally demoniacal dance, each preceded by a short adagio—may be considered together, both conjuring up, as they do, a wild picture of the Brocken, with its weird and lurid accessories. The composer has, in some measure, been handicapped in the subject he has chosen, by the fact that much of the material to which he has been compelled to have recourse for his terrific effects has been anticipated by Wagner, Boito, Liszt, and others. In his employment of this material, however, he has not failed to leave the impress of an originality which makes itself unmistakeably felt in many a startling phrase, and many an effective and highly descriptive orchestral combination. There can be no possible objection to a composer choosing for the basis of his work an *idée philosophique générale*, with other subsidiary themes and "notes," and deriving his inspiration therefrom, provided the hearer be permitted to receive impressions in his own way, and to consider his imagination free to work in the direction which seems to his particular mind to be indicated by the music. A leit-motive is worth little when it has to be sought for, and when marked with sufficient

clearness, as in the present case, it may be well left to assert its effect without elaborate explanation. Many will be content in these two movements, while borne along by the impetuous rush of sound, to indulge in a series of mental pictures suggested by the title of the work, and by memories of the great poem upon which it is founded. For the needful contrast, M. Widor, in the middle movement, has had recourse to the second part of Goethe's drama, entitled the "Classical Sabbath," where Helena appears to Paris. This may fairly be characterised as the gem of the work—a delightfully sustained flow of melodic thought, evidencing familiarity with many of those inner secrets of harmony, orchestral colouring, and polyphonic writing, upon which the subtle charm to be found only in the music of some few of the foremost composers of latter days, may be said in a great measure to depend. Young Hegner, the boy pianist, chose for the display of his talents, Field's allegro in A flat for pianoforte and orchestra—a pleasantly melodic, but at times rather tedious, example of that composer; the better known Etude, in A flat, of Chopin, and Mendelssohn's Andante and Rondo Capriccioso. Though not quite at his best, he again showed powers of executing and phrasing, which, considering the conditions of the performance, were certainly remarkable. The concert opened with a piece of considerable interest, G. A. Macfarren's overture to "Romeo and Juliet," the existence of which can be traced as far back as January, 1837, as may be seen by reference to the MUSICAL WORLD, issued on the 6th of that month, and was followed by a well-written and effective scena, written by Mr. Ebenezer Prout, and sung by Miss Hilda Wilson. Worthy performances of Beethoven's Symphony in A, and the overture to "Der Freyschütz," completed an exceptionally liberal programme. Mr. Cowen conducted with his accustomed ability.

MISCELLANEOUS.

In aid of the Bishop of Bedford's "East London Church Fund," Farmer's "Christ and His Soldiers" was performed in the St. John-at-Hackney Grammar School, Clapton, on Tuesday evening, the 17th, by the choir boys of the school, assisted by the choir of St. Andrew Undershaft, E.C., and other friends, in all over 50 voices. The lady soloists were Miss Lavinia Walker (soprano) and Mrs. Crossley (contralto); Mrs. Wallis (pianoforte) and Mr. J. H. Wait (American organ) assisted, and Mr. W. M. Wait (organist, etc., St. Andrew Undershaft, E.C., and choirmaster at Grammar School) conducted. There was a large audience, and the Bishop of Bedford (Dr. W. Walsham How) and several clergy were present.

The Erith Choral Society gave an excellent rendering of Mendelssohn's "Elijah," on the 18th, in the Public Hall, the soloists being Miss Ada Beck, Miss Lottie West, Mr. Laurence Fryer, and Mr. Musgrave Tufnail; leader of the band, Mr. Halfpenny; pianoforte, Mr. Sidney Naylor; harmonium, Mr. F. Squires, F.C.O. Miss Ada Beck gave an artistic rendering of "Hear ye, Israel," Miss Lottie West sang with much expression "Woe unto them," and "O, rest in the Lord," Mr. Laurence Fryer was much applauded for "Then shall the righteous," and Mr. Tufnail for "Is not His word? &c." The choir and band did full justice to their conductor, Mr. Richard Lemaire, and there was a fairly large and very appreciative audience.

On Wednesday, the 18th April, the Hurstpierpoint Choral Society gave their last concert of the season, under the conductorship of Mr. F. J. Karn, Mus. Bac. Cantab. The work performed was Handel's "Acis and Galatea," the soloists being Mrs. Duncan Pearce (Galatea), Mr. Evan Cox, tenor in Chichester Cathedral (Acis), and Rev. J. H. Bebbington (Polyphemus). There was a small band of strings led by Stephano Khardys, and pianoforte ably played by Miss White to accompany the Serenata. All the soloists were successful. Galatea specially distinguished herself in "As when the dove." Mr. Evan Cox has an excellent tenor voice of light and pure quality, and his rendering of "Love sounds the alarm" was good. The Rev. J. H. Bebbington (Polyphemus) gave an excellent rendering of "O ruddier than the cherry." The "chorus" did their work capitally, especially the difficult "Wretched lovers." The second part of the programme consisted of songs, etc., and a special feature was the violin playing of Stephano Khardys, a pupil of Mr. F. J. Karn, who played De Beriot's "Scène de

"Ballet" wonderfully well, considering he is only 14 years old. A song of his composition, called "Watch and wait" was delightfully sung by Mr. Evan Cox, and both composer and singer were recalled.

The Woodside Park Musical Society terminated their season with a performance of the late Sir. G. A. Macfarren's cantata, "The Lady of the Lake," on Thursday, the 10th, at the Woodside Hall, Woodside Park. The work received a careful rendering under the direction of Mr. Alfred J. Dye, and was much appreciated by a large audience. A professional orchestra, consisting of strings, wood, wind, and harp, ably led by Mr. E. Halspenny, greatly added to the effect of the cantata. The soloists were Miss Eveleen Carlton, Miss Damian, Mr. Percy Palmer, Mr. T. R. Johnson, and Mr. A. L. Reynolds.

On the 23rd inst., M. Guillaume Frank appeared for the first time as a violinist and composer at Steinway Hall. M. Frank's chief effort was Beethoven's Sonata for violin and pianoforte in F major. His tone is rather harsh, which may be partly the fault of his violin, but he hardly possesses at present that breadth of style which is so imperatively demanded in the performance of Beethoven; he appeared to much greater advantage in several lighter pieces, principally of the French school. Of the songs and violin music from his pen introduced at the concert under notice, although it cannot be said that they possess any marked degree of originality, they are nevertheless pleasing and well written, and were favourably received. Vocal selections were contributed by Mdlles. Carlotta Badia and Margaret Serruys, and Mrs. M. A. Carlisle; Mr. E. J. Hambleton played on the 'cello, and Mr. Wilhelm Ganz accompanied.

Mr. Aguilar's pianoforte pupils gave a concert at the Portman Rooms, on Friday, April 20th. Mr. Aguilar himself played the Allegro and Fugue from 2nd Suite (Handel), and two pieces by Chopin; the rest of the interesting programme was rendered admirably by the ladies and gentlemen who have been trained by Mr. Aguilar: Mr. Algernon H. Lindo, in Chopin's A flat Ballade; Miss Maude Helyar, in Moszkowski's Polonaise; Mr. F. Peachey, Jun., in Liszt's Rhapsodie Hongroise in F; and Mrs. D'Iffanger, in Mr. Aguilar's Dream, and Scharwenka's Valse Impromptu being especially successful.

Madame Cornelia Dalnoky, from the Imperial Court Theatre of Vienna, gave a Grand Morning Concert on Thursday, April 19, at Mrs. Hungersford Mackay's residence, 7, Buckingham Gate, S.W. Madame Dalnoky possesses a fine voice of extensive compass and great power, but it is a voice that has been adapted by nature and art for the stage, rather than for the concert room. She was assisted by Mr. René Ortman, a young violinist of great ability; by M. Abranoff, a *bass* of excellent quality, from the Imperial Court Theatre, St. Petersburg, and by Mdlle. Dufour, Madame Schlüter, Miss Rachel Phelps (harp), Mr. Egbert Roberts, Signor Rizzelli, and Mr. Fitzroy Sheridan. The second part of the concert consisted of the third act of Gounod's "Faust," Madame Dalnoky taking the Marguerite music. Mr. Wilhelm Ganz and Signor Carlo Ducci conducted.

MR. MAPLESON'S BANKRUPTCY.

A first meeting has been held under the failure of James Henry Mapleson, described as an operatic manager, late of the Royal Italian Opera House, Covent Garden, and Her Majesty's Theatre, Haymarket. The receiving order was made on January 27 last, on the petition of Mr. Donald M'Gregor, of the Royal Hotel, Edinburgh, and the debtor's statement showed liabilities expected to rank £40,100, with assets nil. Mr. Mapleson attributed his failure mainly to the non-completion of a scheme for the erection of the National Opera House on the Victoria Embankment, by which he stated that he lost about £30,000, and he explained the residue of the deficiency by depreciation in the value of his theatrical properties as estimated for realization, also by loss on his last London operatic season.

Mr. Gole, solicitor, appeared for the debtor; and Mr. Rubinstein, Mr. Roscoe, and Mr. W. A. Colyer for creditors.

Proofs amounting to £34,345 having been adjusted, the debtor was briefly examined, and stated that he had given cheques in payment of a portion of the amount due to the

petitioning creditor, and some of them were dishonoured. He also dishonoured a bill of exchange. He was sued, and paid a portion of the amount of the bill. Speaking generally, he had been unfortunate since his undertaking of the National Opera House. Last season he had also the misfortune to lose the services of Madame Patti.

Mr. Gole submitted a scheme by which it was proposed that the sum of £500 should be provided for the benefit of the creditors, subject to the payment of costs and preferential debts, and that claims to the amount of £25,000 should be withdrawn, and the receiving order rescinded upon the approval of the scheme by the Court. He explained that the offer was only made with the assistance of friends, as the debtor had no means whatever of his own. He was naturally desirous of obtaining his release, as he had been before the public for a long time, and hoped that his future exertions might be attended with more success.

The Assistant Receiver remarked that as there appeared to be no assets, the offer, though small, was better than nothing, and it would be for the Court to say whether the scheme ought to be confirmed. There should be at least £400 out of the £500 available for creditors after payment of costs and preferential claims.

Mr. Rubinstein said the misfortunes which had befallen the debtor entitled him to the sympathy of his creditors. He moved the acceptance of the proposal.

Some discussion followed, and eventually resolutions were passed accepting the proposed scheme.

Music Publishers' Weekly List.

SONGS.

At Dusk (D to F)	Edwin H. Prout ...	Viaduct Pub. Co.
Ave Maria (E to E)	Clement Douglas...	
Bubbles (C to E flat)	Lady Borton ...	London Music Pub. Co.
En Passant (E flat to E flat, or F to F)	Charles C. Bethune	Reid Bros.
Guidance, (A to D, or C sharp to F sharp)	H. T. Tiltman ..	Patey and Willis.
I only tried your heart (D to E) ...	D. Edmondstone	Viaduct Pub. Co.
King of Denmark's Ride, The (C to G flat)	Mary Carmichael	Pitt & Hatzfeld.
I would not know (D to F or F to A)	Charles C. Bethune	Reid.
Love's Rebuke (E to G) ...	Henry Klein ...	Klein.
Memory (D to F) ...	Charles C. Bethune	Reid.
Midsummer Eve (D to F, and two lower keys) ...	Michael Watson...	Viaduct Pub. Co.
'Neath Rosy Bower (E to G) ...	Louis Honig ...	Klein.
O Love whose life (F to G) ...	C. Bethune ...	Reid.
O Love, come back (D to E, or E to G) ...	H. Parker ...	Viaduct Pub. Co.
Only in Dreams (D to E) ...	Clement Douglas...	
Silver Stream, The (E to A) ...	John Denham ...	"
Singing in the Hawthorn (G to F) ...	Charles Bethune ...	Reid.
Sing it again (A to D or C to F) ...	Odoardo Barri ...	Viaduct Pub. Co.
Toilers, The (E flat to G, and two lower keys) ...	M. Piccolomini ...	Klein.
Union Jack (C to F)	A. W. Constantine	Dunkley.

PART SONGS.

Evening Service (in B flat) ...	A. King ...	London Music Pub. Co.
Music when soft voices die ...	A. King ...	Novello.
The Music Class or Sight Singer	Sinclair Dunn ...	London Music Pub. Co.

PIANOFORTE.

Dance of the Goblins ...	E. Boggetti ...	Viaduct Pub. Co.
Day Dream, A ...	A. Argo ...	"
En Barquette ...	L. Berardi ...	"
Enchantment ...	C. Malemburg ...	"
Ma Fiancée (valse) ...	T. Bonheur ...	"
Golden Ray ...	A. Argo ...	"
Noon (march) ...	E. H. Prout ...	"
Victory (march) ...	A. Argo ...	"

Next Week's Music.

THIS DAY (SATURDAY).

Madame Frickenhaus's Chamber Music.....	Princes' Hall. 3
Popular Concert	Albert Hall. 3
MONDAY, 30.	
Royal Artillery Concert	Princes' Hall. 3
Mr. Werner's Orchestral Concert.....	St. James's Hall. 8.30
Ballad Concert	Albert Hall. 8
WEDNESDAY, MAY 2.	
"Wagner and the People," Lecture	Trinity College, Mandeville Place 7.30
THURSDAY, 3.	
Philharmonic Concert	St. James's Hall. 8.30
Mr. Kirwan's Recital	Steinway Hall. 8.15
FRIDAY, 4.	
Mr. Ernest Kniver's Chamber Music Concert	Princes' Hall. 8.0

FOREIGN.

BERLIN, April 20th.—On the 11th we had the first performance, at the Royal Opera, of Rehbaum's "Turandot." It is a comic opera, founded upon Gozzi's story. While Schiller, in his drama, improved upon the story by raising the tone of the characters, Rehbaum, who is his own librettist, deprives the characters of his play of all serious interest, working up the comic possibilities, and turns out a libretto of a somewhat trifling nature. Rehbaum is known to be a musician, but has not done himself justice in this work. Nevertheless the opera, as it stands, found admirers, and won a fair success, the composer and the interpreters being recalled after each act. Fräulein Leisinger sang the title part, Herr Ernst, Kalaf, and Herr Krolop threw himself into the rather vulgarised character of Barak, to the delight of the "gods." Herr Schmidt, Oberhauser, and Fräulein Globig took minor parts.—Herr Franz Rummel has returned here after a successful concert tour in Belgium, and a triumphal performance in Cassell. Herr Lessmann has adapted to a popular tune, a hymn to the Emperor (words by Roth), which has been greatly appreciated by the public when sung by Frau Joachim at several concerts. The following is a list of the operatic composers and their works, who have been accorded a hearing in Berlin during 1887. In all 259 performances have been given: Wagner, 42 (Lohengrin 14, Walküre 9, Siegfried 8, Tannhäuser 6, Holländer 2, Tristan 2, Meistersinger 1); Nessler, 29 (Trompeter); Lortzing, 22 (Wildschütz 8, Undine 7, Zar und Zimmermann 6, Waffenschmied 1); Meyerbeer, 19 (Prophet 8, Afrikanerin 6, Huguenotten 3, Robert 2); Verdi, 18 (Aida 6, Rigoletto, Troubadour, Traviata, each 4); Bizet, 18 (Carmen); Mozart, 15 (Don Juan 12, Figaro 3); Flotow 13, (Martha 8, Stradella 5); Weber, 11 (Frecischütz); Rüfer, 9 (Merlin); Auber, 9 (Fra Diavolo 6, Maurer 2, Masaniello 1);

Donizetti, 9 (Regimentsstochter); Gounod, 7 (Faust); Gluck, 6 (Betrogene Kadi 5, Armide 1); Nicolai, 6 (Merry Wives); Offenbach, 6 (Verlobung bei der Laterne); Joncières, 6 (Johann von Lothringen); Hofmann, 5 (Donna Diana); Beethoven, 4 (Fidelio); Rossini, 3 (Barbiere); Boieldieu, 2 (Weisse Dame). The *Allgemeine Musik-Zeitung* remarks that this list, as representative of the work done on the principal theatre of Germany, is one to be ashamed of. It points out that Rüfer's "Merlin" is the only novelty of the year, that a contemptible work like the "Trompeter von Säkkingen" was oftener played than any other opera of the repertoire, and that the names of only three living German composers appear in the list. This is enough to discourage native genius.

PROVINCIAL.

BATH.—On Monday evening a chamber concert (by permission of Sir George Grove) was given at the Assembly Rooms by Miss Zoe Pyne. The programme commenced with Schumann's Sonata in A minor for pianoforte and violin, beautifully played by Miss Marian Osborn and Miss Pyne. Mr. Herbert Thorndike was recalled after his song, "Thou art passing hence, my brother" (Sullivan), which he gave with sympathetic feeling. Mr. William Squire, from the Royal College of Music, who appeared before the Bath public for the second time, chose for his solo on the violoncello a "Polonaise" by Popper, and by his clever interpretation obtained a recall, and Mlle. Agnes Janson gained a similar compliment for her song, "Caro mio bene," Giordani. Miss Marian Osborn, also a pupil of the Royal College of Music, played Liszt's arrangement of Bach's Fantasia and Fugue in G minor (the "Giant"), which, abounding in difficulties, afforded good scope for her brilliant execution, at the same time giving opportunity for delicacy of touch and expression. Her excellent rendering of the Fugue won her hearty applause. Mr. Herbert Thorndike's songs, a, "Once at the Angelus," Somervell, and b, "If thou art sleeping," Gounod, were greatly appreciated, and the latter re-demanded and given. Miss Pyne's violin solo "Rondo Capriccioso," Saint-Saëns, was well adapted to show her skilful manipulation of the instrument, and earned a well deserved encore. Her intonation is pure, and she plays with good expression and brilliant execution, and phrases well. Mlle. Janson delighted the audience with two charming little songs by Massenet, "Le Crémuscle" and "Swedish Song," and in response to an enthusiastic encore gave the "Habanera" from "Carmen." Mr. Thorndike sang Addison's "Do I love thee?" in his usual good style. A most enjoyable concert closed with Mendelssohn's Trio in C minor, capably rendered by Miss Osborn, Miss Pyne, and Mr. Squire. Miss Zoe Pyne's earliest instruction on the violin was given by Mr. Allan Campbell; she was afterwards for a short time at the Paris Conservatoire, and then went to study under Mr. Henry Holmes at the Royal College of Music, where she was an "Exhibitioner." Miss Pyne is a sister of Mr. Kendrick Pyne of Manchester, and daughter of the esteemed organist of the Bath Abbey.

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